

DOCTOR WHO THE INVISIBLE ENEMY IAN SCOONES' VFX STORYBOARDS

These storyboards, painted and laid out by visual effects designer Ian Scoones, were used to visualise the model sequences for 'The Invisible Enemy' that would be filmed at Bray Studios in March and April 1977.



EPISODE: ONE

1. TELECINE: ONE
SC: 1.

HOLD -
PAN L-R ACROSS STARS

24 f.p.s.

2.

24 f.p.s.

-AND ESTABLISH
SATURN MOON SIZE.

3. MIX TO GLASS
TANK LIGHT STARS
FROM ABOVE
SATURN MOON SIZE

"A SKEIN OF SCRAPPY
NEBULA LIKE SUBSTANCE
DRIFTING DIAPHANOUS
THROUGH SPACE"

DETOL IN WATER
MAY BE 16 f.p.s.
MULTIPLE MIXES.

HOLD ASTEROIDS - BEAT
4. - ESTABLISH SPACE
SHUTTLE COMING IN
L-R. 1" MODEL
LIGHTS ON IN WINDOW

FOREGROUND ASTEROIDS
ON GLASS + OTHERS
ON NYLON IN B/G.
CRAFT TACKS A BIT.
MOVE GLASS SLIGHTLY
WAY OFF IN B/G. SATURN
ASTEROIDS - GREY
DECAYING GOLF BALLS
48 f.p.s.

5. AS BEFORE
SIDE ON - SHUTTLE
ENTERS: L. AND
TACKS UP AND DOWN
TO AVOID ASTEROIDS
MOVE FOREGROUND
GLASS SLIGHTLY.
48 f.p.s. 1" MODEL.

6. PILOTS: P.O.V.
HEAD UP DISPLAY
OF ASTEROIDS
COMING TOWARDS
US
(CUT BEFORE POLYTHENE
BAG COMES INTO SHOT.)
+ 6A. ZOOM INTO
ASTEROID GLASS.

7. TELECINE: TWO
SC: 7.

THE NEBULOUS DRIFTING
SUBSTANCE - THRU IT THE
TINY SHAPE OF THE SHUTTLE
APPROACHING
NEBULA: CONDENSING
COALESCING
THICKENING

TRY WIND BACK.
3" MODEL
CUT IN FLASH FRAMES

CUT BACK ETC.,

8. SIDE ANGLE INTO
C.U.

1" MODEL, IT BREAKS
THRU SMOKE IN C.U.
SMOKE HANGING - BUT
CONTINUES TO BE
SEMI-OBSURED

MAY BE FOREGROUND
GLASS WITH VAPOUR
PAINTED - MOVING
SLIGHTLY
WITH US.



CUT IN HAND SHOT
PILOTS CONTROL
STUDIO
9. TELECINE: THREE
(PAGE: 9).
SNAKY LIGHTENING
HITS SHUTTLE - TINY
BY COMPARISON
TO CLOUD - CRAFT
VEERS AWAY
CUT OUT CERTAIN
FLASHES TO MINIMUM
CUT IN FLASH
FRAMES

CUT IN VIEW POINT
TO MAKE IT WORK.

10. PAGE 11/12 INT TARDIS
DR LOOKS AT SCREEN
"THE SOLAR SYSTEM
JUPITER AND SATURN"
- GOES IN AND OUT
OF FOCUS
SUN FLARES.

11. RE-FOCUS - TIGHTER
SHOT.
"NR. JUPITER
AND ASTEROID BELT"

12. TELECINE: FOUR
SC: 14.
THE NEBULOUS CLOUD
HANGING - SHIFTING
SHAPE
MAY BE FOREGROUND
TOP SMOKE ON GLASS

13. TELECINE: FOUR: A.
SC: 16.
SHUTTLE COMES IN
OVER TITAN
TILT CAMERA - WIDE
ANGLE LENS - BACK
LIGHT - WATCH FALL
OFF IN FOREGROUND
DOESN'T GIVE IT AWAY!
FAIRLY HIGH ANGLE TO
HELP IT!

PRINT-UP. TO LIGHTEN.
CHOOSE: T/K. 1. - EDITOR.

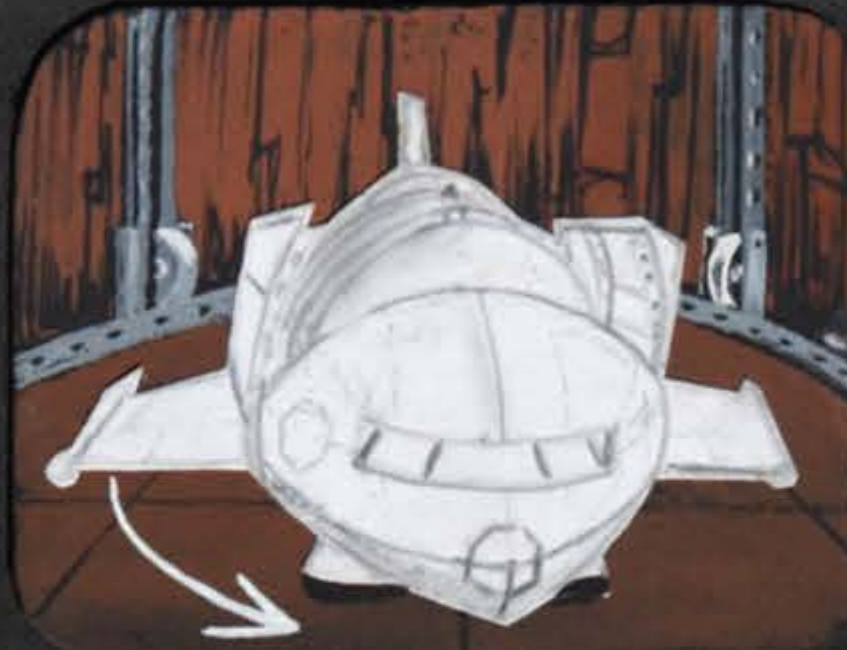
14. SHUTTLE COMES IN
OVER TITAN BASE
COCOA BROWN SANDY
COLOUR WITH SALT
FOR SNOW LIGHTLY
COVERING MOUNTAINS
SUGGESTION OF ICE
(CLEAR RESIN) SKY
DARK BLUE - GOING TO
BLACK
RINGS OF SATURN
ARE SEEN ALMOST
EDGE ON - SMALL
"RHEA" ON LEFT.
LITTLE ATMOSPHERE
USE STAR FILTER
ON LANDING PAD
LIGHTS. 72 f.p.s.

15. B.C.U. SHUTTLE
TURNS
1" MODEL

BEFORE THIS
CUT TO
STUDIO CONTROLS

CHOOSE: T/K. 2. EDITOR.

16. LIGHT JETEX
MOTORS - SHUTTLE
LANDS ON PAD
- FULLER'S EARTH
DUST
72 f.p.s.
1" MODEL



16A - HIGH ANGLE
OF CRAFT DROPPING
17. SHUTTLE DOCKS
ON BASE - DROPS
OUT-OF-VIEW

STUDIO
CUT-AWAY
BECAUSE OF LACK OF
SKY

18. REVERSE ANGLE
BASE WITH CRAFT
DESCENDS ON
RUNNERS - JETEX
MOTORS AND
FULLER'S EARTH
LEADING TO:

19. BASE WITH
CRAFT
REVOLVES TO US.
NOSE HEAD ON
- BASE IN TO C.U.
CRAFT TOWARDS
US.

SEE EXTRA SHOTS.

20. TELECINE: 5.
EP: 1. SC: 27

THE NEBULOUS
CLOUD
QUIESCENT AGAIN

20A. TARDIS IN SMOKE
CUT IN FLASH FRAMES
CUT OUT A FEW LIGHTENING
21. TELECINE: 6.
EP: 1. SC: 30.

TARDIS MATERIALIZES
FOREGROUND - GOES
INTO CENTRE OF
NEBULOUS - SNAKE
LIGHTENING HITS IT
AND IT DE-MATERIALIZES

- LIGHTS ON AND OFF
ON SMOKE (ON GLASS)
CUT IN FLASH FRAMES
CUT OUT LENGTH
LIGHTENING
EPISODE: TWO:

22. TELECINE: 2.
EP: 2. PAGE: 8.

SLIGHT BACK LIGHTING
TO GIVE SEPERATION.
HOLD IN L/S - EASY
ZOOM TO ESTABLISH
"BI-AL FOUNDATION"
"K. 4 067"

LIT WINDOWS EMBEDDED IN
AN IMHENCE CLIFF OF
ROCK - LARGE RED
CROSS AND LANDING STAGE

23. TELECINE: 4.
EP: 2.

SHUTTLE FALLING
AWAY FROM US
TUMBLING TOWARDS
K. 4 067

24. ANOTHER
ANGLE
"TARGET" IN
SIGHT IN L/S.



25. SHUTTLE
CRASHES ONTO
MIDDLE of RED
CROSS
"SUPER SILENT
EXPLOSION AND
DEBRIS"
CUT ON EXPLOSION
AS CRAFT STILL
IN SHOT TO:



26. WIDE ANGLE 4/5
OF "SUPER SILENT
BANG"-TITANIUM.
2ND TAKE.



27. TELECINE: 5
EP: 2. P. 58.
START OUT OF FOCUS,
LOOKING DOWN
CONE OF LIQUID
MULTIPLE BUBBLES
COMING UP AT US
MAYBE WIND BACK
ON CAMERA FOR
MULTIPLES!



28. START TO SWIRL
VORTEX - RED
AND BLUE DYE
- GIVE TUNNEL F/X
LIKE OPENING TITLES
MAYBE ADD CLITTER

- NOW FOR END of
EPISODE (DIRECTOR'S
WISHES!)



29. TELECINE: 5
EP: 2. CONTINUED
BUBBLES RUSHING
SIDEWAYS L-R.
RED/BLUE 3/4.



30. PLAY MULTI-COLOURED
LIGHT ONTO WATER
HOSE F/X ROUND
TANK
PULL BACK TO
SHOW:

"BODIES of LEE LA
AND DR. BEING RUSHED
ALONG A
MULTICOLOURED
STREAM-LIKE
OBJECTS CAUGHT
IN RAPIDS.

- AWAY THEY GO
FLOUNDERING
AND FIGHTING THE
CURRENT - BEARING
ON THRU' THE
SPINAL CORD UP IN
THE BRAIN

LIGHTENING FLASH
FOREGROUND
TANK OF BUBBLES
(STUDIO SCENE IS
PINK/BLUE AFTER
THIS)
ARTISTS IN C.S.O. TENTS



32. B/G PLATE
FOR C.S.O.
"NORDIC ASTRA
LAMP ON SIDE
(-CAMERA?)
12.f.p.s.
LOOP.
L-R.

+ 32.A. AS ABOVE
UP + DOWN.



33. BRAIN
FOREGROUND GLASS
AND MODEL
C.S.O. B/G.
GREY FEELING
ESTABLISH SMALL
ARTISTS ON BRIDGE
SIDE ANGLE
(USE CINEMOID
39. PRIMARY GREEN)



34. ANOTHER VIEW
HIGH ANGLE
ARTISTS ON SLOPE
(MAYBE WALKING
ON FOAM RUBBER).
THIS LEADS TO:



35. BRIDGE SHOT
OCASIONAL
SYNAPTIC ELECTRIC
FLASH
(MAGNETUM
FLASH
BULB)

"THEY TURN A CORNER
AND ARE ON THE EDGE
OF OF A CHASM.

A PERILOUS NARROW
BRIDGE OF TISSUE
ARCHES OUT INTO
SPACE AND ENDS IN
THE MIDDLE IN
TOTAL BLACKNESS



36. C.S.O. ARTISTS.
REVERSE ANGLE
OR ALTERNATIVE
VIEW POINT.



37. INTERIOR TUNNELS
BACK LIT FIBRE
GLASS - C.S.O.
ARTISTS.



38. PHAGOCYTES
HANGING WHITE IN
ROOF - GENTLY
MOVING



39. ANOTHER ANGLE
PHAGOCYTES COULD
BE DROPPED IN
MODEL - AFTER
ARTIST HAS PASSED
THEM. CUT TO
STUDIO



1. STRAIGHT SHOT + MULTIPLE
EXPOSURE
40. EPISODE THREE
EP: 3. P. 30
"THEY EMERGE INTO A
VAST CAVE - THE WALLS
ARE BLACK AND SHINY
LIKE COAL.
THERE ARE PILLARS
- CLASSICAL AND
SILVER FLOATING
IN IMPOSSIBLE
PERSPECTIVE - SOME
SOLID - SOME REAL
- ON WIRES: C.S.O.
ALSO: DROP TO / AWAY

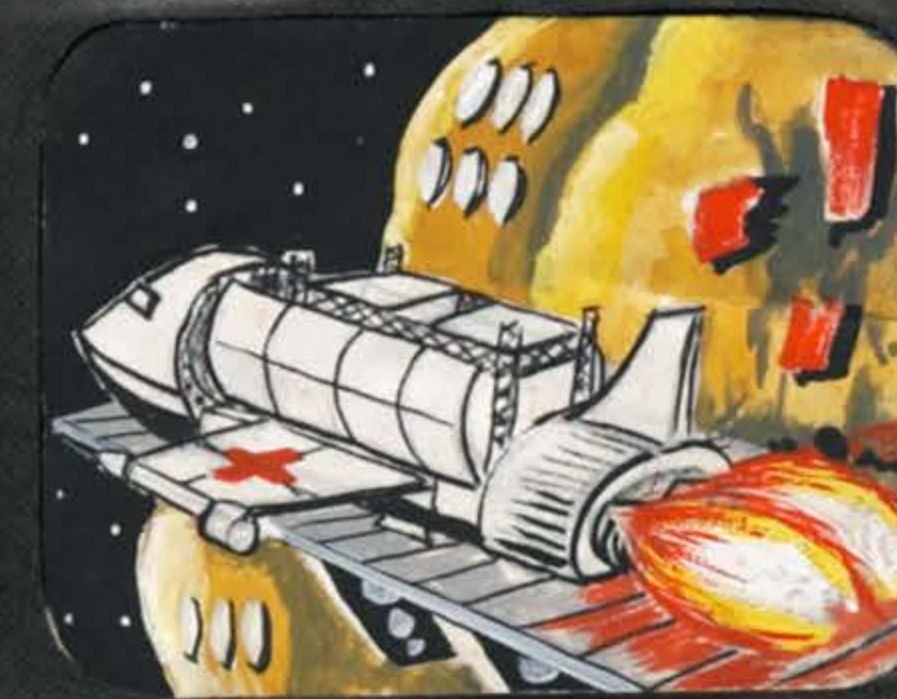


EPISODE FOUR:
41. TELECINE: 4.
EP: 4.
ZOOM INTO
K.4067.
RED CROSS IN
CLIFF IS BROKEN
DIFFERENT SHUTTLE
ON LANDING STAGE
WITH RE-DRESSED
"TANKS" IN ITS HOLD.
ALSO HAS RED
CROSS ON WINGS.

(NOW TIGHT GAS JETS)



42. BIG C.U. GAS JETS
BLASTING AWAY
BECAUSE GAS
CUT A FEW FRONT
FRAMES WITHOUT
GAS ON TO END.
TO CUT TO

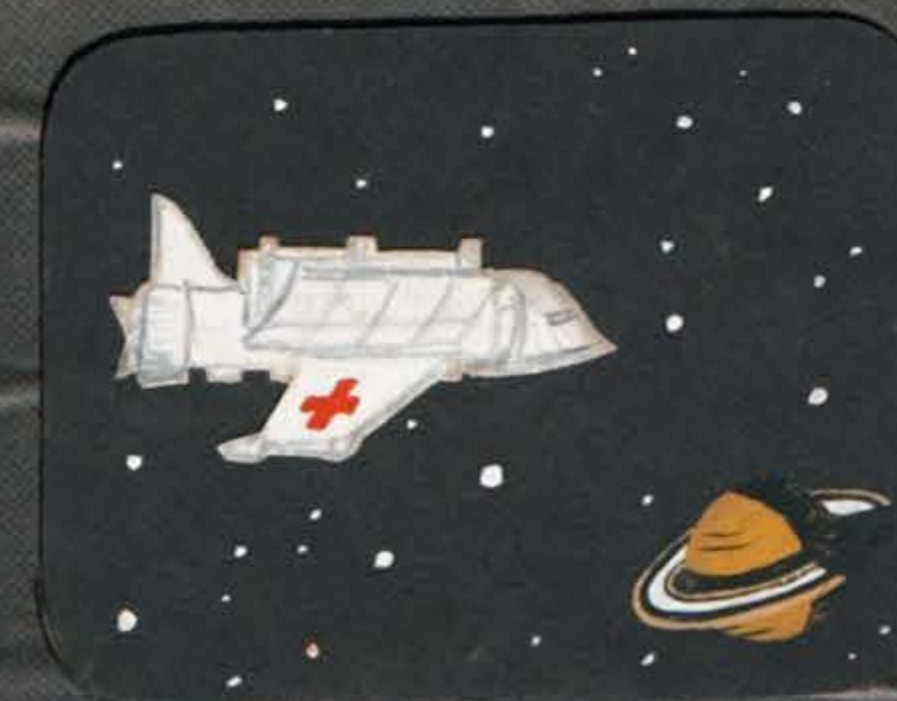


43. "UP AND AWAY"
- LEFT.



44.

PAN WITH MODEL



45. SHUTTLE COMES
INTO FRAME
WE ESTABLISH
SATURN (USE
MODEL PLANET.
- AND OUT R.



ORANGE/RED
(NEED COLOUR OVER)

46. P.10. EPISODE: 3.
IN LARGE 3 TIMES
INHOSPITABLE AND
COPPER/SILVER
AEROSOL PAINT
IN FILM CAN
HEAT - FILL TO
THE TOP
ADD COLOUR
WITH GELL



47. PERSPEX SHAPES
LIKE PEANUTS
WITH POPPY SEEDS
ON THEM - MOVING
FLOATING.
MAYBE CAMPHOR
WOULD HELP.



48. THIS IS LEE LA'S
TISSUE

TELECINE 4. CONT.

49. INSERT LEEA'S P.O.V. P.14. EP:4.

"SPECIMENS ON SLIDE NOW HAVE A FISH HOOK SHAPED ANTI-BODY"

50. TELECINE 3. EP:4.

USE PORRAGE (GREEN FOOD DYE SWAFFEAGER DRY-ICE. POLYSTYRENE BALLS GAS RING UNDER SET. EGGS GET BIGGER SHOOT 2/3-3 TIMES.

51.

ANOTHER ANGLE - LITTLE SCALE TO HELP EXT. TANK

52.

BIG C.U. EGGS BUBBLING IN MIXTURE - STEAM: FX.

53. TELECINE: 3. SC: 32. PAGE: 51.

TITAN SHOWS A ROSE OF FLAME - IT BURSTS INTO A HUGE EXPLOSION. GAS FLAME IGNITED FISH TAIL. CAPSULATED PETROL (FLAME N.G. TO CUT TO 54) - SO USE SHOT 54. ONLY.

54. HUGE EXPLOSION (SET OF 3) IN SUCCESSION FIT MORTAR IN PIT - PEAT COLON, GUNPOWDER MAGNESIUM

BRING LIGHT UP ON SKY (WHITE/ORANGE) PLASTIC DEBRIS

55. INT. TARDIS SCANNER: L/S TITAN ZOOM OUT AS IT GLOWS BRIGHTER - SPARKS SHOOTING OUT TOWARDS US (ARC-WELDER) (MANY TAKES AT DIFFERENT SPEEDS)

56. SMOKELESS WHITE TITANIUM EXPLOSION (NOW NO MORE AS 55 - COVERS THIS)

CUT BACK TO DR. + LEEA.

"DR WHO" - INVISIBLE ENEMY. PROJECT NO: 02347/2204

743. 8000 X 3865

VISUAL EFFECTS BBC-TV

IAN SCOONES

57.

LONG SHOT - TARDIS VIEW POINT TITAN REMAINS - NOW WITHOUT ATMOSPHERE - LOOKING ALMOST LIKE A "BLACK HOLE" (BACK LIGHT) PICK UP ON PULL-OUT - HOLD TILL END OF ZOOM.

58.

EXTRA SHOT FOR BARRY LOW ANGLE: TRACK INTO AIR LOCK CORRIDOR FOR C.S.O. CRAFT'S P.O.V. SHOT: 19A. EPISODE: ONE. GIRDERS - ROCK - LIGHTS. SHOOT UP "CINEMASCOPE" WIDE BECAUSE OF CUT OFF IN C.S.O. STUDIO.

59.

SIDE WINDOW OF CRAFT'S P.O.V. TRACK ALONG R-L. L. ANGLE: LIGHTS IN ROOF.

59.A. SIDE ON TRACK R-L.

60.

SHOT: 9A. EPISODE ONE: C.S.O. PILOT'S P.O.V. SWIRLING SMOKE HEAD ON IT CLEARS TO STARS BEHIND - ARC LIGHTENING TO BACK LIGHT SMOKE INTERMITTENTLY. CAMERA ON BUNGY TO SWING ABOUT.

61.

STATIC SMOKE CAMERA ON BUNGY. PILOTS: P.O.V. FOR C.S.O. SHOT: 9B. SMOKE CLEARS. LEAVE STARS - STATIC.

61.A. SMOKE R.-L. } CLEARING TO STARS. PILOTS P.O.V.
61.B. " L.-R. }

62.

63.